L. 14958

A CATALOGUE

OF THE

Large and Valuable Collection

OF

PICTURES,

The entire Property of a Gentleman;

Who is going Abroad, and by whom they have been Collected under favourable circumstances, during a period of upwards of twenty-five years.

The Collection contains beautiful and interesting Specimens of every variety of style in the Italian, French, Flemish, and Dutch Schools: particularly a small design for the celebrated Picture of the Spasimo di Sicilia, by Raffaelle; a beautiful small Specimen of Parmegiano; the Holy Family, by Guido; the Stoning of Stephen, by Niccolo Poussin; a pair of Landscapes, Velasquez; a pair, by Murillo; and the Circumcision, an elaborate work of G. Dow, said to have been painted in emulation of the Picture of the Woman taken in Adultery, by Rembrandt; and capital Specimens of the following Masters:—

FIESOLE	RUBENS	DE HOOGHE	MIERIS
G. ROMANO	V. DYCK	P. POTTER	VERMEULEN
BAROCCIO	DIEPENBECK	V. DE VELDE	VERNET
L. DA VINCI	TENIERS	STOOPE	V. STRY
L. BALDI	RYCKAERT	V. DER NEER	GREUZE
CARRACCI	J. STEEN	MOUCHERON	WATTEAU
GUERCINO	BOTH	TERBURG	PATEL
S. ROSA	DE HEUSCH	V. TOL	MORLAND

Which will be Sold by Auction, by

Messrs. CHRISTIE AND MANSON,

AT THEIR GREAT ROOM,

KING STREET, ST. JAMES'S SQUARE,

On FRIDAY, 2nd MARCH, 1838,

AND FOLLOWING DAY,

AT ONE O'CLOCK PRECISELY.

May be viewed two days preceding, and Catalogues had at Messrs. CHRISTIE and MANSON's Office, *King Street, St. James's Square.*

1838
Mar. 2
Lock
Lwt 14958

From the library of
Frank Simpson

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot in dispute shall be immediately put up again and re-sold.

II. No Person to advance less than 1*s.*—above Five Pounds, 5*s.*—and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, in part of Payment of the Purchase-Money *if required;* in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

IV. The Lots to be taken away, with all Faults and Errors of Description, at the Buyers' Expense and Risk, within Two Days from the Sale.

V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the Money must absolutely be paid on the delivery.

VI. Upon failure of complying with the above Conditions, the Money deposited in part of Payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale; and the Deficiency (if any) attending such Re-sale, shall be made good by the Defaulter at this Sale.

CATALOGUE.

On FRIDAY, MARCH 2, 1838,

AT ONE O'CLOCK PRECISELY.

Pillement . . .	1	Travelling peasants
Meirer	2	The burning of Troy
Ruysdael . . .	3	A frost-piece, with figures on the ice
R. Mengs . . .	4	The Magdalen, with angels
S. Rosa	5	Figures examining ancient sculpture
Rubens	6	A river-scene, with figures round a fire—moonlight
Le Nain	7	Four generations
N. Poussin . . .	8	Venus bringing the arms to Æneas, with river nymphs and cupids
Brauwer	9	An interior, with a peasant's family, a woman making pancakes
Albano	10	Cupid sleeping; *very richly coloured*
Holbein	11	Portrait of Edward VI.; *oval*
G. Dow	12	Interior, with a woman paring vegetables, and other figures; *in his Rembrandt manner*
Rubens	13	A shepherd, with sheep near a river on the skirts of a wood; the subject engraved by Bolswert
Teniers	14	Two figures in conversation on a road near a cross; *very delicately coloured*
Watteau	15	A fête-champetre near a lake; *a brilliantly-coloured and spirited sketch*
Greuze	16	Head of a girl
J. Steen	17	Interior, with a man sleeping, and a woman marking a score

Ochterveldt . . .	18	A lady in a rich dress, seated near a cradle, over which a fur-cloak is thrown, an opening to a window in the back-ground
Watteau	19	A fête-champetre; *very highly finished*
Teniers	20	Figures crossing the Styx to the infernal regions; *a very curious and well-painted picture*
Claude	21	A landscape, with a river and travelling peasants, introduced by Jan Miel
Ditto	22	A landscape, with a cascade and figures—the companion
P. Tibaldi . . .	23	Susannah and the Elders
D. Ryckaert . . .	24	Figures, interior
A. Carracci . . .	25	The Entombment
Fiesole	26	The Descent of the Holy Ghost
Mola	27	St. John, with the lamb, in a landscape
Baroccio	28	The calling of St. Peter; *very elegaat*
Both	29	Travelling peasants on a road, in a sunny landscape
Guido	30	The Magdalen in adoration; *full of sweet character*
V. der Does . . .	31	A boy with sheep at a fountain
Murillo	32	St. Francis at devotion before a crucifix, with another saint
J. Steen	33	A village school-master
Zucchero	34	The Ascension
L. Carracci . . .	35	The Visitation; *very richly coloured*
Mieris	36	A nurse and child
Poussin	37	Venus and Adonis, with cupids, in a landscape
S. Rosa	38	Belisarius with the soldiers; *engraved*
V. de Velde . . .	39	View of a convent, with cattle
Albano	40	Hercules and Omphale, with cupids; admirable effect of chiaro-scuro
V. Geel	41	A sea-port, with figures near a tower; *capitally painted*
P. Tibaldi . . .	42	The Holy Family, with infant angels
Rubens	43	Christ and the disciples at Emmaus; *very richly coloured*
Cuyp	44	Head of a negro attendant; *admirably painted*
F. Bartolomeo . .	45	The Holy Family; *very richly coloured*
Tintoretto . . .	46	The dead Christ, with the Maries at the sepulchre; *very powerfully painted*

N. del Abbate . .	47	The reposo of the Holy Family, in a mountainous landscape; *a capital specimen of this rare master*
G. and N. Poussin .	48	Elisha at the mouth of the cavern, in a beautful landscape
V. Dyck	49	Isabella Eugenia; *very delicately painted*
Titian	50	Mars and Venus, with other figures; *presumed to be copied by V. Dyck*
P. Veronese . . .	51	Tarquin and Lucretia; *splendidly coloured*
N. Poussin . . .	52	A classical landscape, with figures seated near a brook
Dietrich	53	Head of St. Maurice in armour; *capitally painted, in the manner of Ribera and Rembrandt*
Berghem	54	Figures near a river; *lighted by a brilliant sunset*
Lievens	55	Head of an old woman
De Heem. . . .	56	Fruits, and still life
Rembrandt . . .	57	Abraham and Isaac, with the angel above; *a grand gallery picture, very powerfully coloured*
Eglon V. der Neer .	58	A lady at her toilette receiving a letter from her page, figures in conversation in another apartment; *very highly finished*
Teniers	59	His own portrait at his easel, another figure in the background; *a very spirited and capital portrait*
Terburg	60	A girl at a lace cushion; *a very pleasing cabinet specimen*
H.Vershiering,1666 .	61	A lady in white satin, seated at a table covered with a green drapery, a watch in her hand
Schalken	62	A girl with a candle in a bedchamber; *painted in a glowing tone*
Guercino	63	The marriage of St. Catherine; *in his bold manner*
A. Ostade . . .	64	Interior, with a woman nursing a child, and other figures; *admirably coloured*
Fra. Bartolomeo. .	65	The marriage of St. Catherine, with attendant saints; *a group of grand character*
Rubens	66	The adoration of the Magi, by torchlight; *a brilliantly-coloured sketch*
G. Dow	67	Interior, with an old man in conversation with a woman seated near a spindle, a boy drawing beer from a cask; the figures *full of natural character, exquisitely finished*
P. Veronese . . .	68	The Annunciation, with a choir of angels; *very richly coloured*

P. Potter . . . . 69 A grand upright landscape, figures keeping pigs in the foreground, under the shade of some noble trees, a river, and mountainous distance

Domenichino . . . 70 The interview between Scipio and Hannibal, their armies in the distance ; *full of classical feeling*

Cambiasi . . . . 71 Susannah and the Elders ; *the figures drawn with great force and admirably coloured*

A v. de Velde . . 72 A garden-scene, with sculpture and figures

Elsheimer . . . 73 A landscape, with effect of fire and moonlight

K. de Moor . . . 74 Portrait of a female sovereign, allegorically treated

Vitelli . . . . . 75 A small sea-piece

Brecklencamp . . 76 Interior, with figures feasting

G. Romano . . . 77 David beheading Goliah ; *splendidly coloured*

Fyt . . . . . 78 A cat with dead game ; *very spirited*

Ditto . . . . . 79 The companion picture

Ruysdael . . . . 80 View of Scheveling, with figures

Metsu . . . . . 81 A lady at her toilette, with an attendant

Primaticcio . . . 82 The birth of St. John, with angels ; *a very elegant composition*

Himmelinck . . . 83 Christ in the garden ; *a very richly-coloured specimen*

Parmegian . . . 84 Cupid aud Psyche

Zucchero . . . 85 Portrait of James the First ; *a capital picture*

V. der Neer . . . 86 A Dutch river near a town, with vessels and figures—beautiful effect of twilight

Riley . . . . . 87 Portrait of Milton, inscribed ; *an interesting picture, full of character*

L. Cranach . . . 88 A combat of male figures, witnessed by women and children, in a landscape—the subject curiously treated ; *a rare specimen*

N. POUSSIN . . 89 THE STONING OF STEPHEN under the walls of the city, a group of figures on the right, and a glory of angels above ; *a masterly composition, full of grand character*

R. Ruysch . . . 90 Fruits and insects ; *very delicately finished*

BACKHUYZEN . 91 A harbour-scene, with a royal yacht, vessels, boats, and figures —calm ; *a beautiful picture, full of subject*

L. da VINCI . . 92 Christ and St. John embracing, in a landscape : *full of beautiful natural character*

V. der Neer . . . 93 A river-scene, with buildings and figures: *a brilliant specimen*

PARMEGIANO . 94 St. John embracing the infant Christ, seated on a bank, in a woody landscape, the lamb standing by—a composition full of lovely infantine character; *a charming easel picture*

VELASQUEZ . . 95 A landscape, with a château, surrounded by a moat, a noble cavalier and lady going out hawking, and other figures; *a very characteristic and capital specimen*

DITTO . . . . 96 The gardens of a Spanish palace, with King Philip and his Queen, attended by a dwarf, near a fountain at the head of an avenue, mountainous back-ground; *the companion picture*

GUIDO . . . . 97 THE INFANT IN THE LAP OF THE VIRGIN, with a bird, St. Joseph's countenance turned towards St. Elizabeth, who is leaning over the head of the *charming composition, full of sweet character*

End of the First Day's Sale.

Second Day's Sale.

On SATURDAY, MARCH 3, 1838,

AT ONE O'CLOCK PRECISELY.

Guercino	98	The Magdalen
Brauwer	99	A smoker; *oval*
Romyn	100	Italian peasants and cattle near a ruined building
Guido	101	The infant Christ, attended by angels
Cuyp	102	A peasant driving three cows across a bridge; *brilliant effect of sunshine*
Domenichino . . .	103	A classical landscape, with a castle near a cascade, a waggon crossing a bridge
V. Bergen . . .	104	Cattle assembled near a sculptured fountain
P. Neefs	105	Interior of a Flemish cathedral, with figures by Francks
K. du Jardin . .	106	Peasants, with sheep and a donkey near a pool of water
Domenichino . .	107	St. Joseph leaning against a rock; painted on Oriental alabaster, *by which the subject is assisted*
P. Potter	108	A study of a cow near a tree
De Hooghe . . .	109	A woman with a glass of hock entering an apartment, a powerful light falling through a window; *capitally painted*
Elshemer	110	The decollation of St. John by torchlight; an exquisite small specimen; *engraved*
Waterloo	111	A post-waggon halting at an inn; brilliant effect of light seen through some trees
G. Dow	112	A philosopher reading by lamplight
Breemberg . . .	113	The ruins of an ancient building, and the companion, on copper
Van Oort	114	Portrait of Van Oort; *full of character*
V. der Heyden . .	115	A brawl at a Dutch fair, near a cathedral, with a multitude of figures

Elsheimer . . .	116	The crucifixion of St. Peter; *a brilliant and powerfully coloured picture*
Ditto	117	The martyrdom of a saint ; *the companion*
A. V. de Velde . .	118	A female peasant keeping cattle and goats in a landscape ; a town in the distance ; *beautifully finished*
Domenichino . .	119	An upright landscape, with classical buildings, and figures in conversation on a road, a cascade in the fore-ground
De Hooghe . . .	120	Au old woman selling fruit at the door of a house, a church seen in the distance
C. Bega	121	Interior, with boors
Both	122	Figures on a road near a cascade
Sir J. Reynolds . .	123	Portrait of a lady in a landscape
Guido	124	The Ascension
Rubens	125	The dairy farm
A. Tassi	126	A landscape, with buildings on a height, and sunny distance
V. Dyck	127	Portrait of a divine ; *full of character*
Romyn	128	Figures, with cattle and sheep crossing a ford, in a landscape
Rubens	129	The Graces, in a landscape near a fountain, with draprey, and festoon of flowers above
Both	130	View of Tivoli, with figures and cattle on a road
G. Poussin . . .	131	A mountainous landscape, with classical figures ; *circular*
Rubens	132	The waggon-landscape
Both	133	A sunny landscape, with figures on a road near a river
V. der Neer . . .	134	A Dutch village on a river, with boats—moonlight ; *very richly coloured*
Berghem	135	A woman milking a cow near a farm-house
Schalken	136	Susannah and the Elders
Rubens	137	Head of an old woman examining a coin
P. Potter. . . .	138	The Prodigal Son keeping swine in a landscape
W. Mieris . . .	139	A woman at a window offering poultry to a lady seated in an apartment
De Heusch . . .	140	The reposo, in a landscape—sunset
Slingelandt . . .	141	A girl drawing water at a well, fruits and utensils in the foreground

P. Potter, 1644 . .	142	View of a Dutch village, with a group of itinerant musicians merry-making in the foreground; *a picture full of subject*
Metzu	143	A lady in a white dress, a parrot feeding at her hand; *a beautifully finished specimen*
T. Zucchero . . .	144	The Assumption of the Virgin, attended by angels; *beautifully finished*
J. da Imola . . .	145	The marriage of St. Katherine, with St. Joseph and St. John; *a beautiful composition, very richly coloured*
Berghem	146	Female peasants driving cattle across a ford, near a rocky road, other figures in the distance; a storm coming on; *a beautiful subject*
V. Tol	147	The court-yard of a Dutch house, with a woman scouring a kettle, near a pump; utensils and accessories in the foreground; *exquisitely finished, and brilliantly coloured*
Teniers	148	The Incredulity of St. Thomas; *a pasticcio in the manner of Rubens*
Georgione . . .	149	Head of an Oriental warrior, in a richly-chased helmet; *painted with wonderful power*
Wouvermans . . .	150	A mounted sportsman descending a road near some cottages, other figures on the bank of a river, an extensive landscape on the right; *a beautiful subject*
Parmegiano . . .	151	Venus crowning Pegasus, attended by Cupid
P. Veronese . . .	152	Jacob and Rachel at the well, with flocks and herds
I. Steen	153	A Dutch fair, with numerous figures, and distant landscape
Guido	154	Dædalus tying on the wings of Icarus; *the figures drawn with great elegance*
Pynacker	155	A woman driving goats on a wooden bridge, over a waterfall, near a Swiss mill, with a brilliant mountainous distance; *very highly finished*
W. Van de Velde .	156	Dutch men-of-war saluting, with other vessels and boats in a breeze; *full of subject*
Palma	157	The Virgin enthroned, with the Infant, attended by saints; *a splendid piece of Venetian colouring*
Waterloo and Lengelback . .	158	Sportsmen entering at the skirts of a wood; *admirable effect of light seen through the trees; a capital picture*

Rubens	159	St. Jerome looking up to a crucifix; *very powerfully and capitally painted*
BACKHUYSEN .	160	An action, in which many vessels are engaged, in the Mediterranean; *full of subject, painted in a clear tone*
G. Bassano . . .	161	Moses striking the rock
S. Rosa	162	A landscape, with classical figures in the rocky foreground, and grand mountainous distance with a cascade; *full of effect*
Metzu	163	An interior, with cavaliers and a lady in conversation, a third smoking near a fire in the background
O. Marinari . . .	164	St. Stanislaus embracing the infant Christ; *a subject full of sweetness*
G. Romano . . .	165	The Holy Family in a stable, with shepherds bringing presents; *a composition full of grandeur*
Murillo	166	The Assumption of the Virgin, attended by infant angels and cherubs: *beautifully grouped; the figure of the Virgin full of grace; painted upon black marble*
Wouvermans. . .	167	A manège within the walls of a ruined fortress, a grey horse plunging, and cavaliers and other figures—winter-scene
S. di Pesaro . . .	168	The reposo of the Holy Family, with an angel presenting fruits and flowers; *a very elegant composition*
Teniers	169	Monkies as mountebanks
K. du Jardin. . .	170	An artist seated on the bank of a river with cattle watering; *a brilliantly-coloured small specimen*
Mieris	171	A cavalier seated smoking, in conversation with a female, figures in another apartment; *very richly coloured, and highly finished*
Murillo	172	The Annunciation with a glory of angels; *very elegantly and richly coloured*
Wouvermans. . .	173	A noble hawking party halting near an inn, a mountainous distance; *capitally painted*
Ditto	174	Travellers with horses halting on a road-side
Guercino. . . .	175	The dead Christ, with the Maries
A. del Sarto . . .	176	The Virgin, with the infant Christ and St. John—*the drapery cast in bold style*

MURILLO . . .	177	St. Francis of Paulo kneeling upon a crook in adoration, in a landscape, a glory of infant angels above
DITTO	178	St. Francis before a crucifix—the companion picture
Van Dyck . . .	179	The Infant sleeping on the lap of the Virgin near a cradle, St. Elizabeth behind
Rubens	180	An extensive landscape, with a river and buildings, and a richly-wooded foreground, with market figures
Chev. V. der Werff .	181	Abraham sending away Hagar; *a beautiful specimen of the beautiful finish and design of this favorite master*
TITIAN	182	The Holy Family, with St. Catherine and angels in adoration, and St. Sebastian; *a noble gallery specimen*
RAFFAELLE . .	183	Lo spasimo di Sicilia; *presumed to be a small sketch for the celebrated picture*
Honthorst . . .	184	St. Joseph in adoration before the Infant in the lap of the Virgin; *capitally painted in the manner of Guido*
G. DOW	185	THE CIRCUMCISION IN THE TEMPLE: the infant Christ is surrounded by the High Priest and Rabbi, in splendid vestments, St. Joseph and the Virgin standing behind; in a gallery above and in the distance are a multitude of figures; *this wonderful performance, which is painted in the spirit and with the richness of composition and colouring of Rembrandt, is said to have been executed in emulation of the famous picture of the Woman taken in Adultery, by Rembrandt, in the National Gallery*

FINIS.

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